

60 WORKS: THE PEGGY GUGGENHEIM COLLECTION



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This exhibition is supported by
a generous grant from the
Robert Wood Johnson Jr. Charitable Trust

The Peggy Guggenheim Collection
is supported by annual subsidies
from the Veneto Regional Government

THE SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK

Published by

The Solomon R. Guggenheim Foundation, New York, 1982

ISBN: 0-89207-037-4

Library of Congress Card Catalog Number: 82-061826

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COVER: View of Grand Canal, Venice, from

Palazzo Venier dei Leoni with Marino

Marini's *The Angel of the Citadel*, 1948

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FOREWORD AND ACKNOWLEDGEMENTS

When Peggy Guggenheim opened her Guggenheim Jeune gallery in London in January 1938, she was beginning, at forty years old, a career that would significantly affect the course of postwar art. It was Samuel Beckett who insisted that she should be interested in contemporary art because it was a “living thing,” and it was Marcel Duchamp who introduced her to the artists and taught her, as she put it, “the difference between Abstract and Surrealist art.”*

In 1939 she conceived “the idea of opening a modern museum in London,” with Herbert Read as its director. From the start the museum was to be formed according to historical principles, and a list of all the artists who should be represented, drawn up by Read and later revised by Marcel Duchamp and Nellie van Doesburg, was to become the basis of her collection. In 1939-40, apparently oblivious of the war, Peggy busily acquired works for the future museum, keeping to her resolve to “buy a picture a day.” Some of the masterpieces of her collection—by Picasso, Braque, Kandinsky and Mondrian, for example—were bought at that time, and she astonished Léger by buying a picture (*Men in the City*) on the day Hitler invaded Norway. She acquired Brancusi’s *Bird in Space* as the Germans approached Paris, and only then decided to return to her native New York.

In October 1942 Peggy Guggenheim opened her museum-gallery Art of This Century in New York, on West Fifty-Seventh Street. There she exhibited her collection of Cubist, Abstract and Surrealist art, which was already substantially the collection we see today. Of the opening night she wrote: “I wore one of my Tanguy earrings and one made by Calder, in order to show my impartiality between Surrealist and Abstract art.”

She also held temporary exhibitions of leading European artists, and of several then unknown Americans such as Robert Motherwell, William Baziotes, Mark Rothko, David Hare, Clyfford Still and Jackson Pollock, the “star” of the gallery, who was given his first one-man show there late in 1943. Pollock and the other Americans pioneered Abstract Expressionism, one of whose principal sources was Surrealism, which the young artists encountered at Art of This Century. Thus Peggy Guggenheim, who was married by then to Max Ernst, doyen of Surrealist painters, played a vital intermediary role in the development of America’s first art movement of international importance.

In 1947 she decided to return to Europe, where her collection was shown for the first time at the 1948 Venice Biennale. Peggy bought Palazzo Venier dei Leoni, on the Grand Canal in Venice, where she came to live, and where, beginning in 1949 with an exhibition of sculpture in the garden, she opened her collection to the public. She continued occasionally to buy works of art until her death in December 1979.

* All quotations from Peggy Guggenheim, *Out of This Century*, New York, 1979

The current exhibition, *60 Works: The Peggy Guggenheim Collection*, is an event of some importance in the history of the Guggenheim collection, for it represents the first presentation of a sizeable portion of our Venetian holdings since these changed ownership in 1977. It was then that The Peggy Guggenheim Foundation was dissolved and its assets, basically the Venetian palazzo on the Grand Canal and the art collection housed there from 1949, entered the custody of The Solomon R. Guggenheim Foundation, which has since then operated both the museum in Manhattan and the collection in Venice.

Peggy Guggenheim's decision to reject all other options for the future disposition of her collection and to have it remain within the family, actually predated the final legal arrangements by no less than eight years: it was made in 1969 when her works were shown for the first time in her uncle's museum on Fifth Avenue. Operative engagement, as opposed to legal responsibility, on the other hand, was not assumed by this Foundation until Peggy Guggenheim's death in December 1979. During these past three years it has been our privilege and our responsibility to convert a private home with restricted public access to a fully functioning public museum—a process now nearing completion.

This transformation entailed full utilization of available space in the Palazzo Venier dei Leoni, which required rather extensive architectural modifications; the reinstallation of paintings and sculptures to accommodate them to these expanded facilities and in accordance with art-historical perceptions; the initiation of conservation and documentation programs; as well as the creation of conditions allowing for daily access by a local, national and international public. Obviously, such steps required independent financing, which is being realized through an effective fund-raising drive that is drawing upon previously tapped sources and also uncovering new support, primarily from private and public sources in Italy.

60 Works: The Peggy Guggenheim Collection therefore comes to New York from Venice as a temporary inter-Foundation exchange that we hope will be followed by similar events. The greatly valued and essential cooperation of the Italian authorities on the occasion of this first presentation would appear to open the doors not only to additional exhibitions here, but also to the mounting of selections from the New York collection in Venice. The two components of the permanent holdings of The Solomon R. Guggenheim Foundation thus may assume an importance greater than the sum of their parts.

The current selection was conceived as a partial presentation of the collection, rather than as an exhibition in the usual sense. Works are shown in the Guggenheim's Permanent Collection galleries, where, for a four month period, they displace comparable examples from the Foundation's New York holdings.

Because of existing space limitations, and also with the possibility of future exhibitions in mind, the number of works has been restricted to sixty, and the media to painting and works on paper. Heavily weighed toward painting, the two media are separated from each other to afford the few fragile drawings, watercolors and pastels in the selection the protection they require against light. The range of Peggy's

collection is reflected, however, as the works chosen span much of the first half of the twentieth century, within which the majority of her former art possessions may be placed.

Despite the arbitrary restrictions mentioned above and the exclusion of works too fragile to travel, *60 Works: The Peggy Guggenheim Collection* will provide an insight into the special character of the Guggenheim's Venetian holdings and thereby will serve as an introduction to future integrated presentations of the Foundation's two collections in New York and in Venice. It hardly needs to be reiterated that the same selection stands as a monument to Peggy Guggenheim's acuteness and prescience as a collector of twentieth-century art.

The presentation of *60 Works: The Peggy Guggenheim Collection* at The Solomon R. Guggenheim Museum was made possible through a generous grant from the Robert Wood Johnson Jr. Charitable Trust.

Permission for the temporary transfer of works designated as national monuments was generously accorded by the Soprintendenza dei Beni Artistici e Storici of Venice and the Italian Ministero per i Beni Culturali e Ambientali, with the deeply appreciated assistance of Prof. Francesco Valcanover, Superintendent.

The restoration of the Palazzo Venier dei Leoni in Venice is currently being carried out with the essential aid of the Municipality of Venice and as a result of the personal interest taken in its reconstruction by Dr. Mario Rigo and On. Gianni Pellicani, respectively Mayor and Vice Mayor of the Comune, as well as through contributions received from Save Venice, Inc. and the following Italian and American banking establishments, under the guidance of the Italian Banking Association and its President Prof. Silvio Golzio and Vice President Dr. Felice Gianani; Banca Nazionale del Lavoro; Banco di Sicilia; Banca Cattolica del Veneto; Banco di Napoli; Istituto Bancario San Paolo di Torino; Monte dei Paschi di Siena; Banca Popolare di Novara; Banca Commerciale Italiana; Banca Nazionale dell'Agricoltura; Banco di Roma; Credito Italiano; Interbanca; Banca Popolare di Milano; Cassa di Risparmio di Genova e Imperia.

Our deeply felt gratitude is also extended herewith to the Veneto Regional Government and in particular to its President Prof. Carlo Bernini for the annual subsidies so essential to the effective operation of The Peggy Guggenheim Collection in Venice.

The many complementary interests, which include corporate contributions from ALITALIA; Barilla G.e R. Filli: S.p.a.; Buitoni Foods Corporation; CIGA HOTELS; Chiari & Forti S.p.a.; Letture Schiapparelli; J. Walter Thompson ITALIA S.p.a. that have resulted in significant financial help during the present phase of reconstruction have immeasurably aided the difficult yet rewarding task that is now nearing completion.

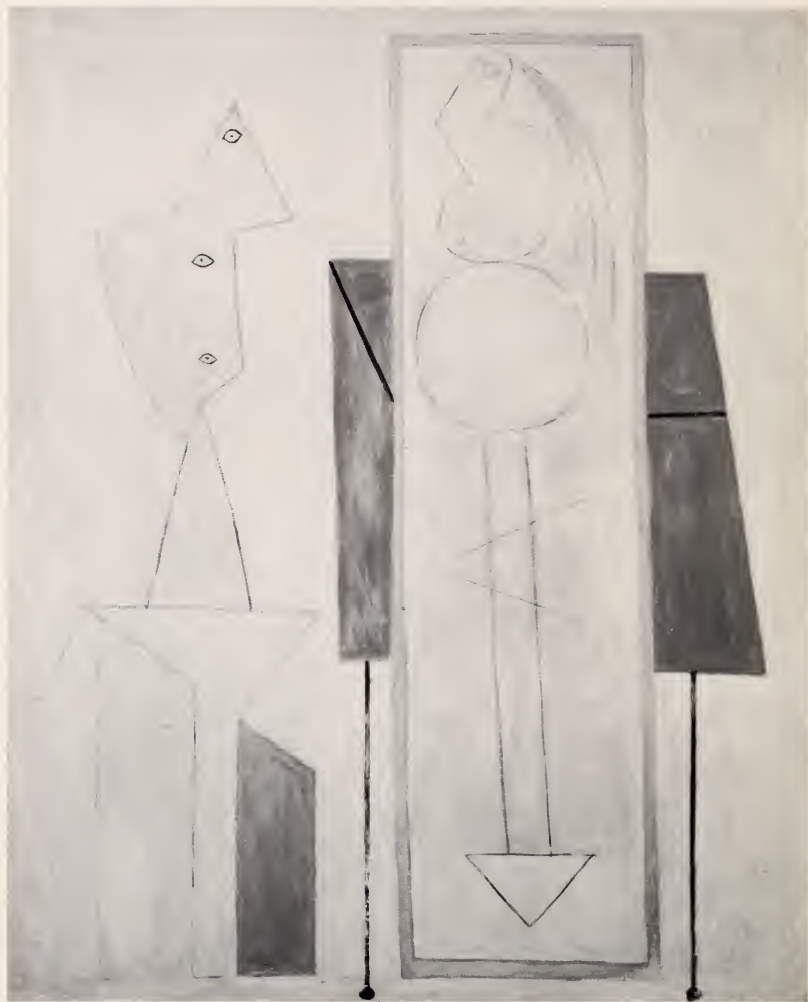
THOMAS M. MESSER, *Director*
The Solomon R. Guggenheim Foundation



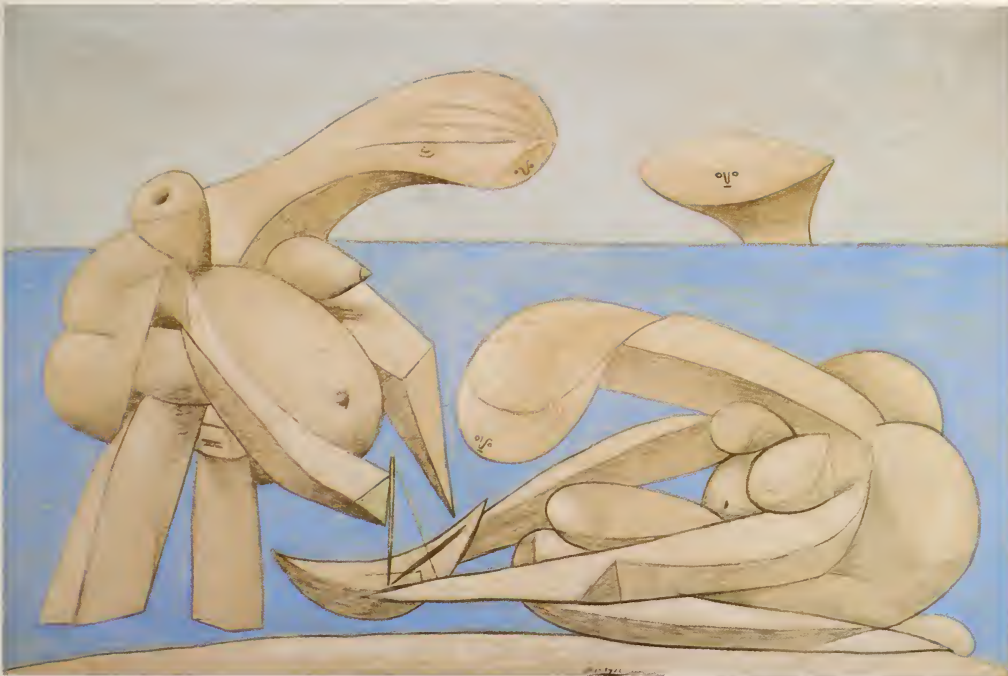
Pablo Picasso

1. *The Poet*. Summer 1911

Oil on canvas, 51 $\frac{7}{8}$ x 35 $\frac{5}{16}$ "
(131.7 x 89.7 cm.)



Pablo Picasso
2. *The Studio*. 1928
Oil on canvas, $63\frac{5}{8} \times 51\frac{1}{8}$ "
(161.6 x 129.9 cm.)



Pablo Picasso
3. *La Baignade*. February 12, 1937
Oil, pastel and crayon on canvas,
50 $\frac{1}{16}$ x 76 $\frac{3}{8}$ " (129.1 x 194 cm.)



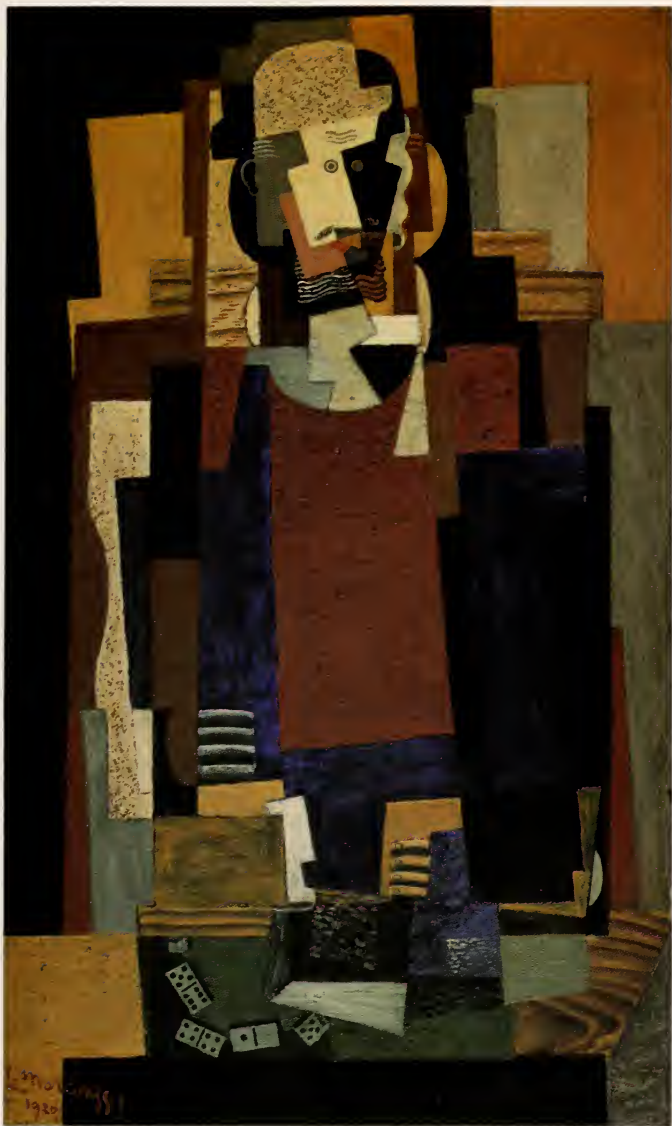
Georges Braque
4. *Guéridon, Comptoir*. 1926
Oil with sand on canvas, $39\frac{3}{8} \times 31\frac{1}{16}$ "
(100 x 80.8 cm.)



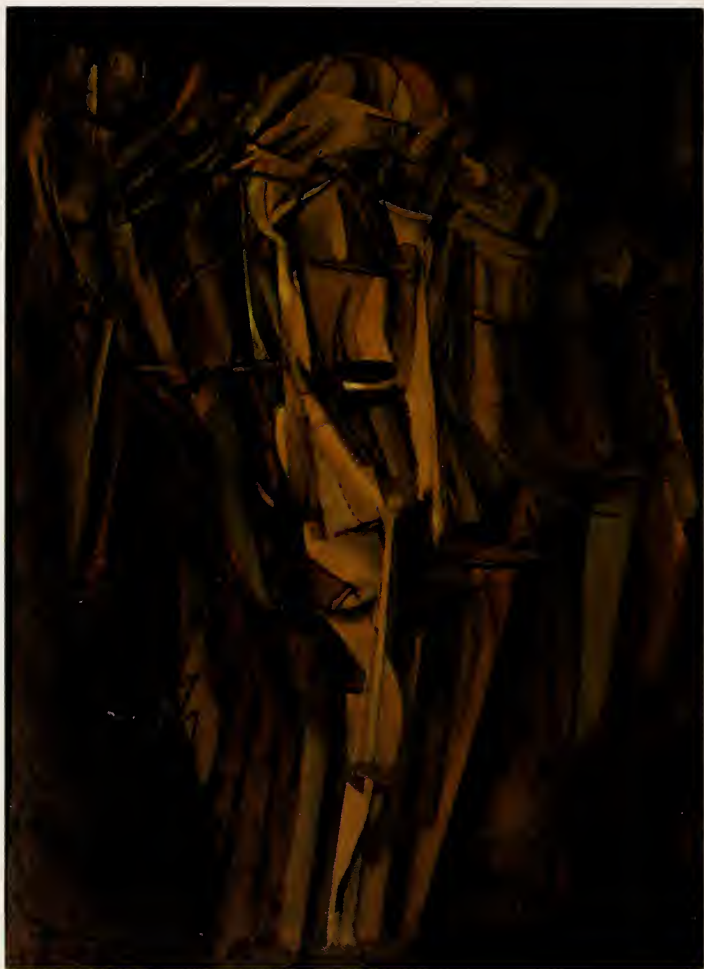
Fernand Léger
5. *Men in the City*. 1919
Oil on canvas, 57 $\frac{3}{8}$ x 44 $\frac{11}{16}$ "
(145.7 x 113.5 cm.)



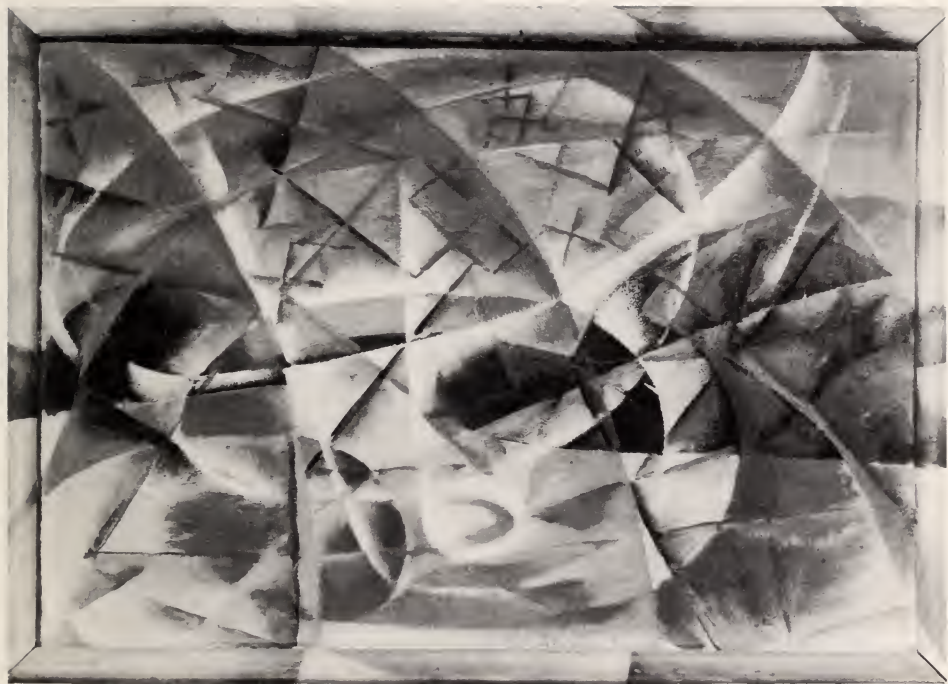
Jean Metzinger
6. *The Racing Cyclist*. 1914
Oil with sand on canvas, 51 $\frac{3}{8}$ x 38 $\frac{3}{8}$ "
(130.5 x 97.5 cm.)



Louis Marcoussis
7. *The Habitué*. 1920
Oil with sand on canvas, $63\frac{3}{4} \times 38\frac{3}{16}$ "
(161.9 x 97 cm.)



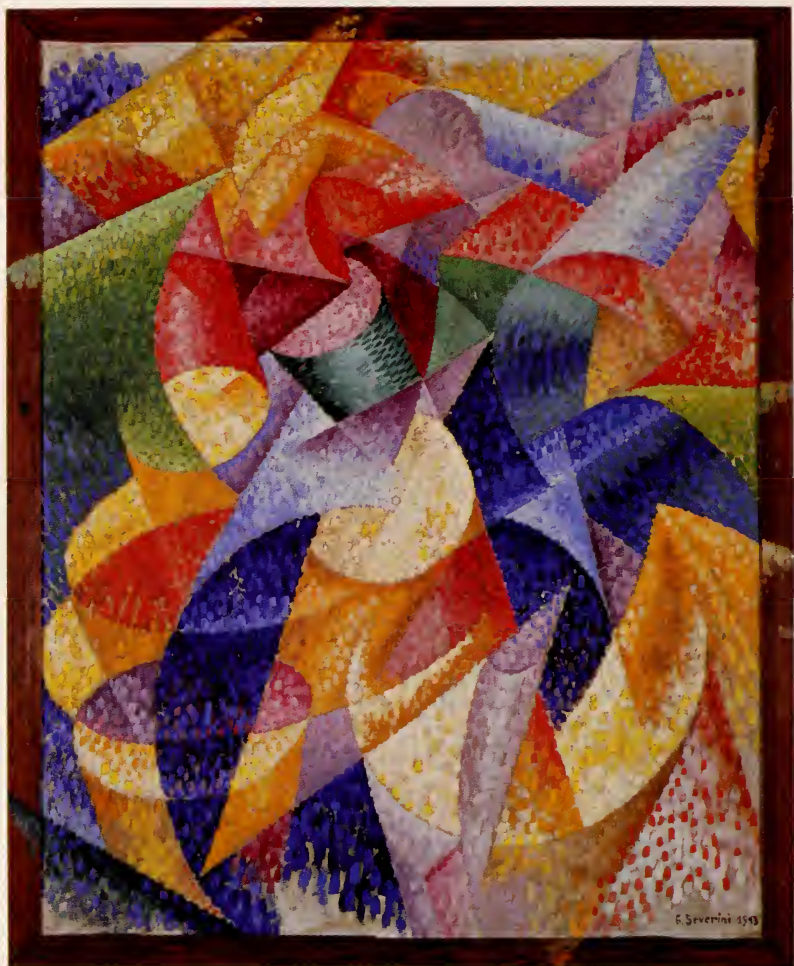
Marcel Duchamp
8. *Sad Young Man on a Train*. December 1911
Oil on canvas mounted on board, $39\frac{3}{8} \times 28\frac{11}{16}$ "
(99.9 x 72.9 cm).



Giacomo Balla

9. *Automobile: Noise + Speed*. 1912

Oil on board mounted in artist's painted frame,
21 $\frac{3}{8}$ x 30 $\frac{1}{8}$ " (54.3 x 76.5 cm.)



Gino Severini

10. *Sea = Dancer*. 1913-14

Oil on canvas mounted in artist's painted frame,
41½ x 33¼" (105.3 x 85.9 cm.)



Robert Delaunay
11. *Windows*. 1912
Oil on canvas, $22\frac{3}{8} \times 48\frac{9}{16}$ "
(57.5 x 123.3 cm.)



František Kupka

12. *Vertical Planes*. 1911-12

Gouache and watercolor on paper,
sight $21\frac{1}{16} \times 15\frac{3}{4}$ " (55.4 x 40 cm.)



František Kupka

13. *Around a Point*. n.d.

Watercolor on paper, sight $7\frac{11}{16} \times 8\frac{1}{4}$ "
(19.5 x 21 cm.)



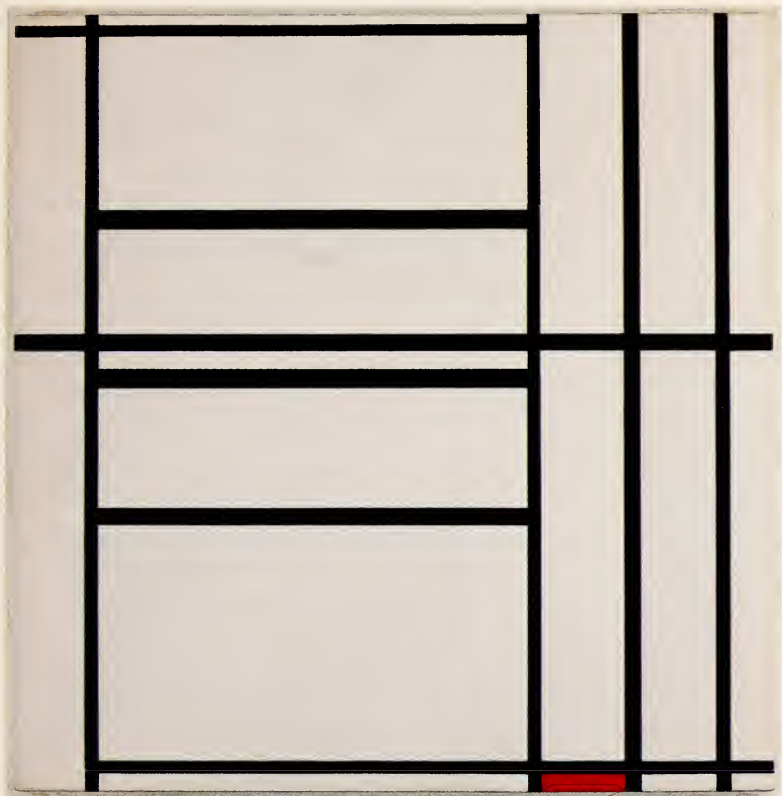
Vasily Kandinsky
14. *Landscape with Church (with Red Spot)*. 1913
Oil on canvas, $46\frac{3}{8} \times 55\frac{1}{8}$ "
(117.7 x 140 cm.)



Vasily Kandinsky
 15. *White Cross*. 1922
 Oil on canvas, 39 $\frac{1}{16}$ x 43 $\frac{9}{16}$ "
 (100.7 x 110.6 cm.)



Kazimir Malevich
16. *Untitled*. ca. 1916
Oil on canvas, $21\frac{1}{8} \times 21\frac{3}{16}$ "
(53.6 x 53.7 cm).



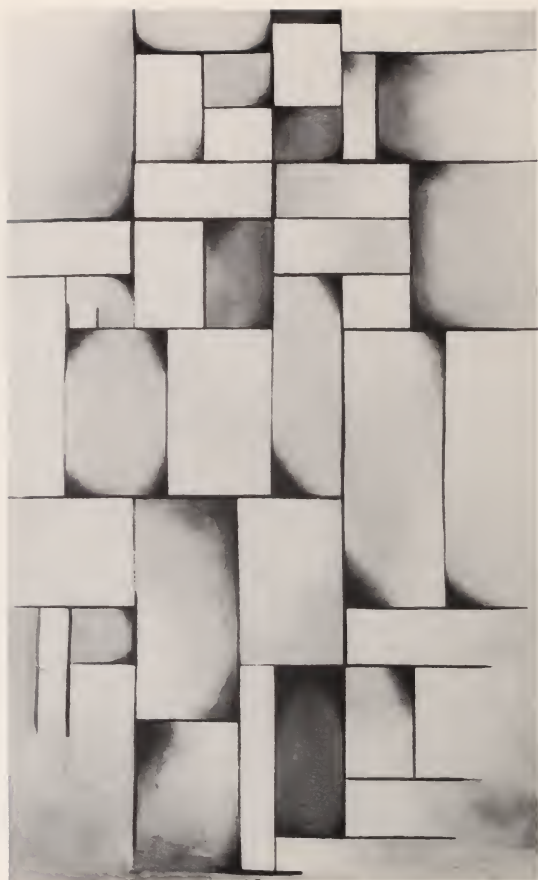
Piet Mondrian

17. *Composition*. 1939

Oil on canvas mounted on board:

canvas $41\frac{7}{16} \times 40\frac{5}{16}$ " (105.2 x 102.3 cm.);

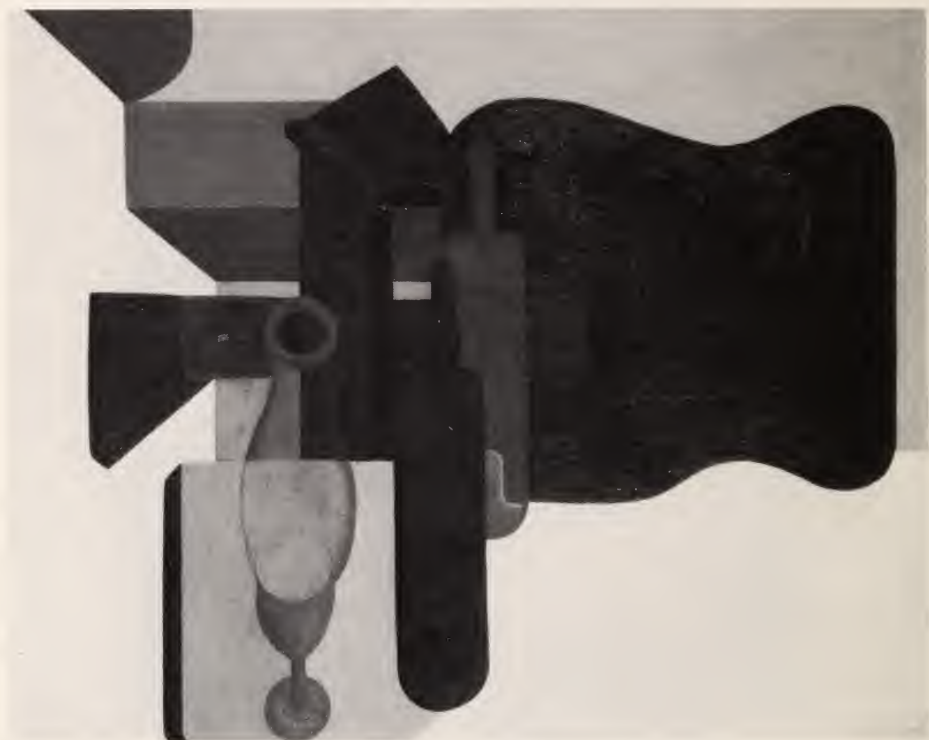
mount $43 \times 41\frac{3}{4}$ " (109.1 x 106 cm.)



Theo van Doesburg
18. *Composition*. 1918
Oil on canvas, 38 x 23 $\frac{3}{8}$ "
(96.5 x 59.4 cm.)



Theo van Doesburg
19. *Countercomposition XIII*. 1925
Oil on canvas, $19\frac{11}{16} \times 19\frac{5}{8}$ "
(50 x 49.9 cm.)



Amédée Ozenfant
20. *Guitar and Bottles*. 1920
Oil on canvas, $31\frac{3}{8} \times 39\frac{5}{16}$ "
(79.6 x 99.8 cm.)



Paul Klee

21. *Portrait of Mrs. P. in the South*. 1924

Oil and watercolor mounted on paper on board,

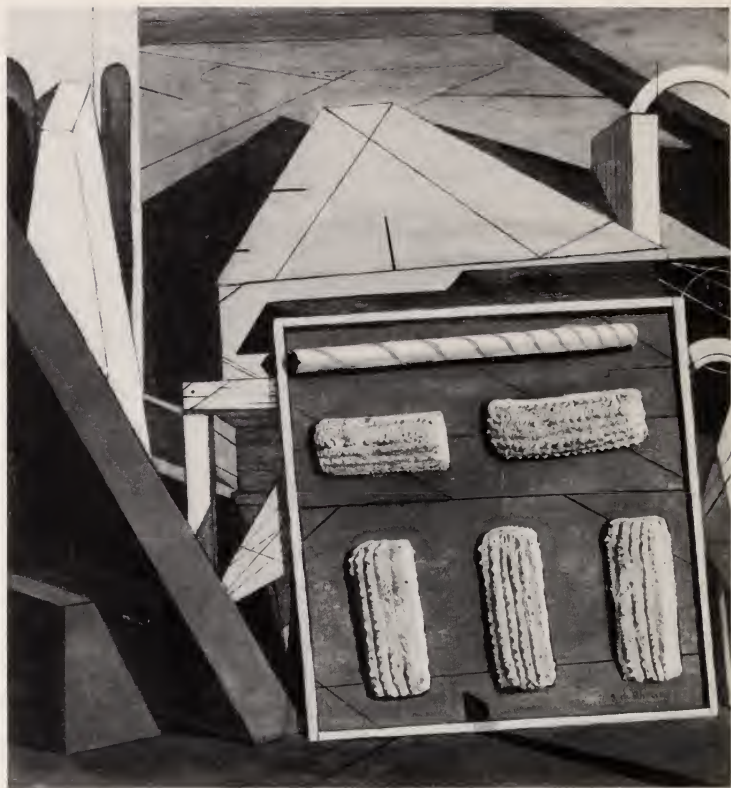
16 $\frac{3}{4}$ x 12 $\frac{3}{8}$ " (42.6 x 31.4 cm.)



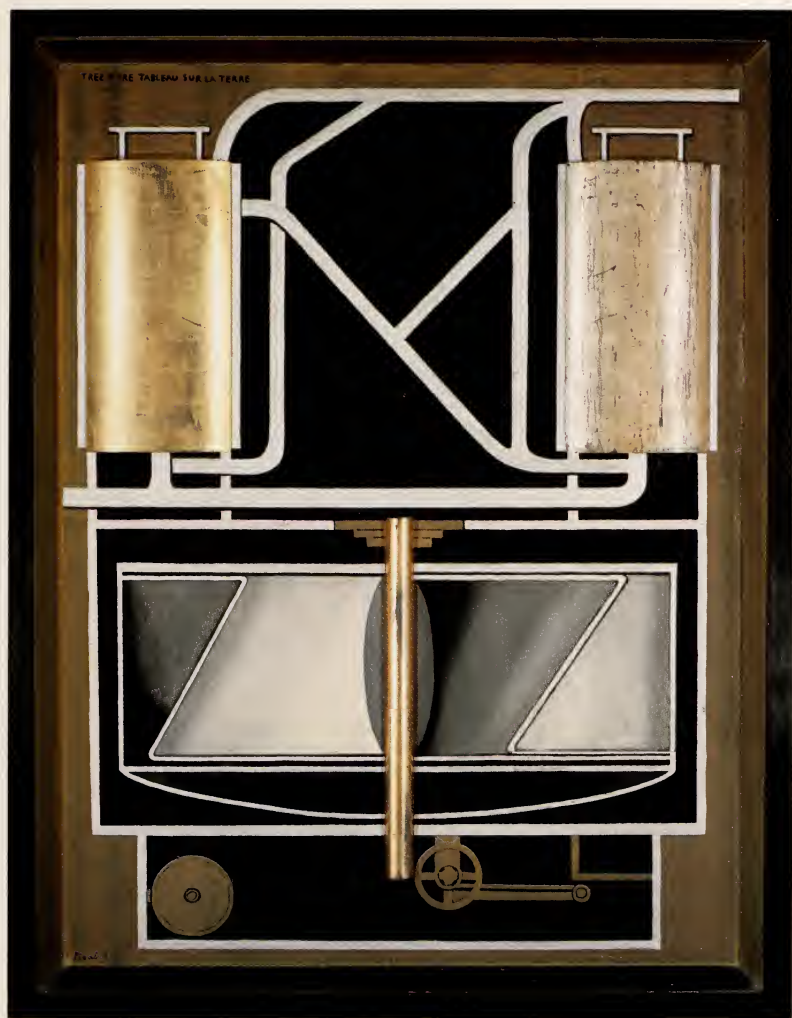
Marc Chagall
22. *Rain*. 1911
Oil on canvas, 34 $\frac{1}{4}$ x 42 $\frac{5}{8}$ "
(87 x 108.4 cm.)



Giorgio de Chirico
23. *The Red Tower*. 1913
Oil on canvas, $28\frac{1}{16} \times 39\frac{5}{8}$ "
(73.5 x 100.6 cm.)



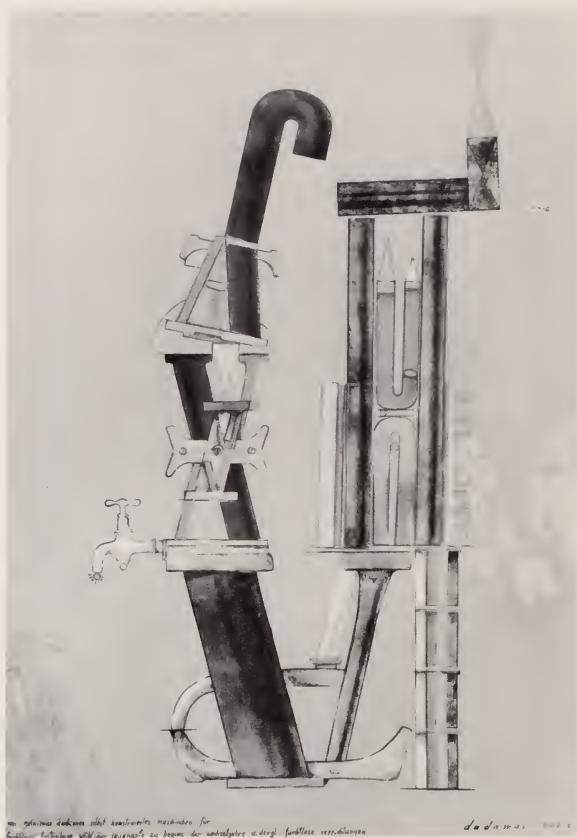
Giorgio de Chirico
24. *The Gentle Afternoon*. 1916
Oil on canvas, $25\frac{3}{4} \times 23\frac{7}{16}$ "
(65.3 x 58.3 cm.)



Francis Picabia

25. *Very Rare Picture on Earth*. 1915

Gold and silver leaf and wood collage on board
 mounted in artist's frame, 49½ x 38½"
 (125.7 x 97.8 cm.)



Max Ernst

26. *Little Machine Constructed by Minimax
 Dadamax Himself.* 1919

Pencil, watercolor and gouache on paper,
 19 $\frac{7}{16}$ x 12 $\frac{3}{8}$ " (49.4 x 31.4 cm.)



Max Ernst
27. *The Kiss*. 1927
Oil on canvas, $50\frac{13}{16} \times 63\frac{9}{16}$ "
(129.1 x 161.4 cm.)



Max Ernst
28. *The Forest*. 1928
Oil on canvas, 38 x 51"
(96.5 x 129.5 cm.)



Max Ernst

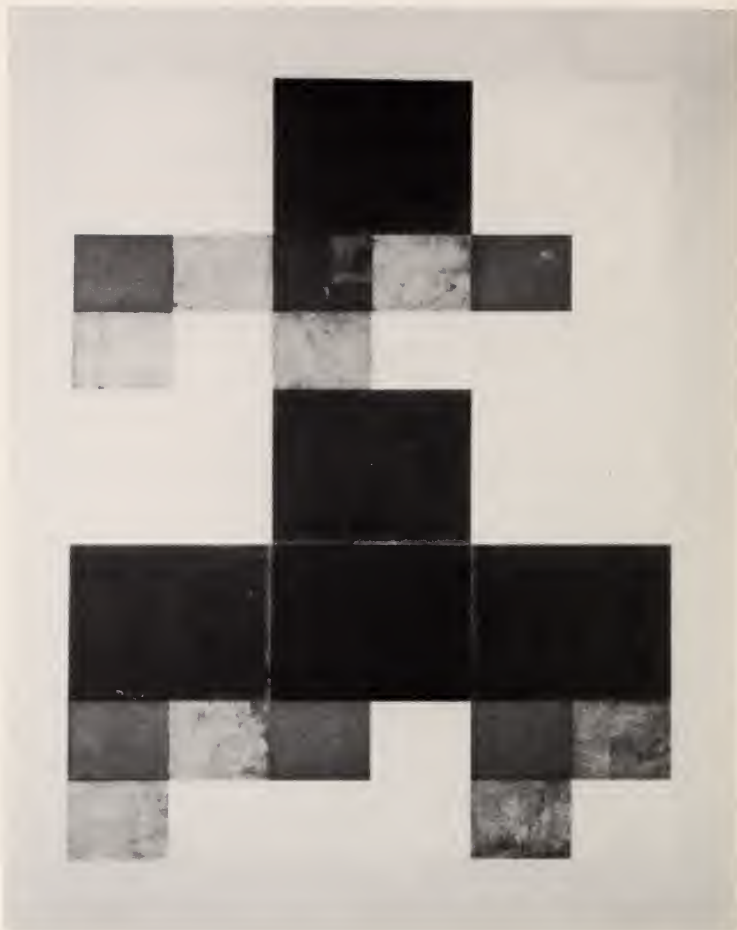
29. *The Postman Cheval*. 1932
Pencil and paper collage on paper,
ca. $25\frac{3}{16} \times 19\frac{3}{16}$ " (64 x 48.7 cm.)



Max Ernst
30. *Zoomorphic Couple*. 1933
Oil on canvas, $36\frac{1}{8} \times 28\frac{3}{4}$ "
(91.7 x 73 cm.)



Max Ernst
31. *The Attirement of the Bride*. 1940
Oil on canvas, 51 $\frac{3}{8}$ x 38 $\frac{3}{8}$ "
(130.4 x 97.5 cm.)



Jean Arp

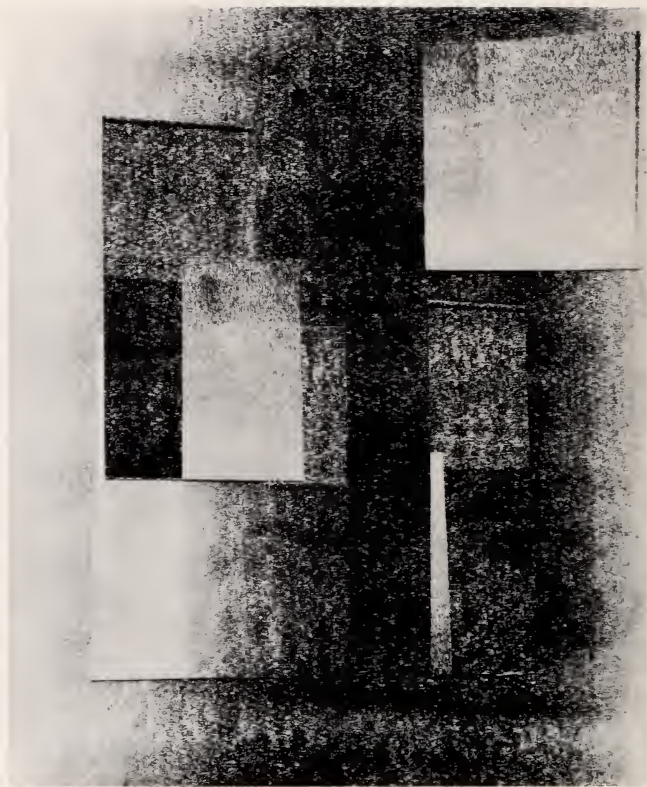
32. *Composition*. ca. 1918; reworked ca. 1949-50
Mixed media on board,
sight $37\frac{13}{16} \times 29\frac{1}{16}$ " (96 x 75.9 cm.)



Jean Arp

33. *Overtured Blue Shoe with Two Heels
Under a Black Vault.* 1925

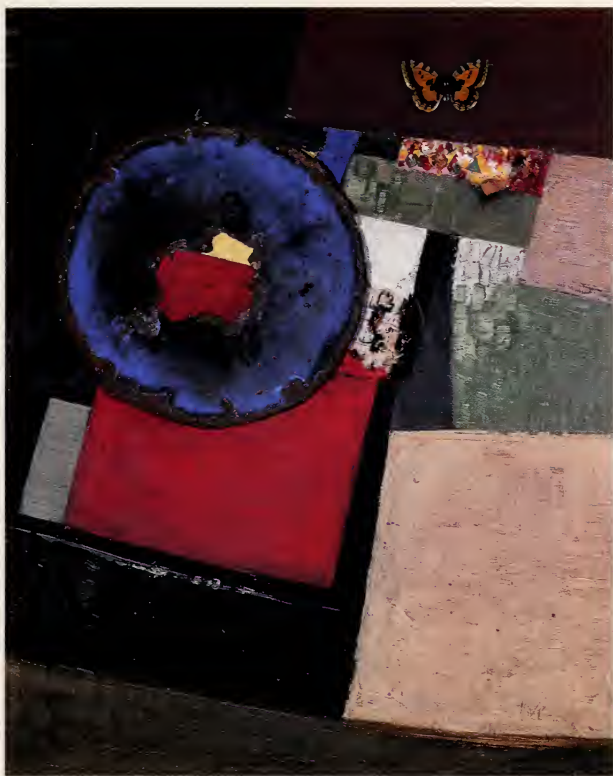
Painted wood, $31\frac{1}{4} \times 41\frac{1}{8}$ "
(79.5 x 104.5 cm.)



Kurt Schwitters

34. *Blue on Blue*, ca. 1929

Chalk and paper collage on paper,
sight $14\frac{9}{16} \times 11\frac{13}{16}$ "
(37 x 30 cm.)



Kurt Schwitters
35. *Merzbild*. 1930
Oil and collage on board, sight $17\frac{9}{16} \times 14\frac{1}{16}$ "
(44.6 x 35.7 cm.)



Joan Miró
36. *Painting*. 1925
Oil on canvas, $45\frac{1}{8} \times 57\frac{3}{8}$ "
(114.5 x 145.7 cm.)



Joan Miró
37. *Seated Woman II*. February 27, 1939
Oil on canvas, $63\frac{1}{16} \times 51\frac{1}{16}$ "
(162.4 x 130.3 cm.)



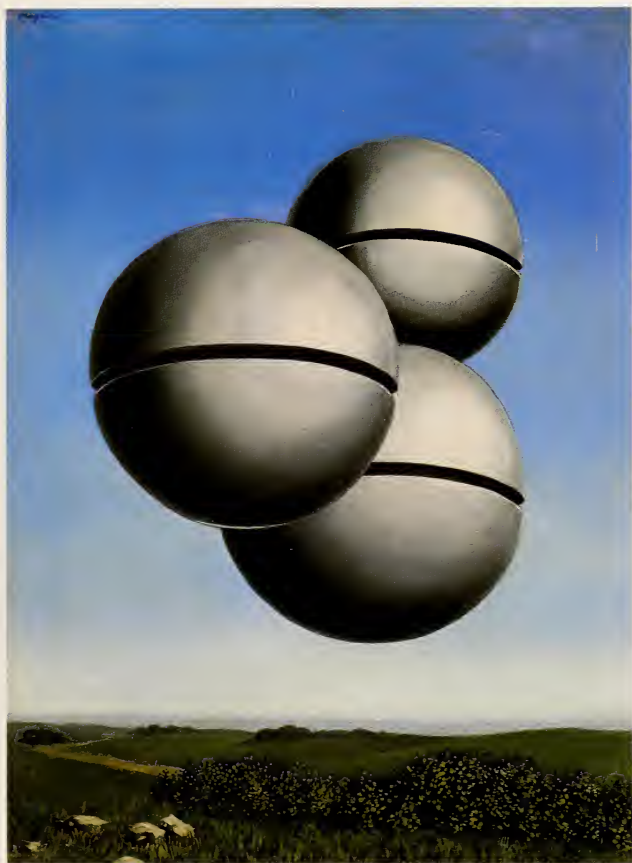
Yves Tanguy
 38. *The Sun in Its Casket*. 1937
 Oil on canvas, $45\frac{7}{16} \times 34\frac{11}{16}$ "
 (115.4 x 88.1 cm.)



Yves Tanguy
39. *Untitled*. 1938
Gouache on paper, sight $3\frac{9}{16} \times 9\frac{7}{16}$ "
(9.1 x 23.9 cm.)



Yves Tanguy
40. *On Slanting Ground*. 1941
Oil on canvas, $16\frac{15}{16} \times 28\frac{3}{16}$ "
(43 x 71.5 cm.)



René Magritte
41. *Voice of Space*. 1932(?)
Oil on canvas, $28\frac{3}{4} \times 21\frac{1}{4}$ "
(73 x 54 cm.)



Salvador Dalí
42. *Woman Sleeping in a Landscape*. 1931
Oil on canvas, 10 $\frac{7}{8}$ x 13 $\frac{3}{4}$ "
(27.2 x 35 cm.)



Paul Delvaux
43. *The Break of Day*. July 1937
Oil on canvas, $47\frac{1}{4} \times 59\frac{5}{16}$ "
(120 x 150.7 cm.)



Victor Brauner
44. *Untitled*. 1945
Encaustic on board, sight $9\frac{3}{16} \times 5\frac{1}{16}$ "
(23.3 x 14.8 cm.)



Victor Brauner
 45. *The Surrealist*. 1947
 Oil on canvas, $23\frac{5}{8} \times 17\frac{11}{16}$ "
 (60 x 44.9 cm.)



Matta

46. *The Dryads*. 1941

Pencil and crayon on paper,
ca. $22\frac{5}{16} \times 28\frac{15}{16}$ " (58.2 x 73.4 cm.)



Jean Dubuffet

47. *Fleshy Face with Chestnut Hair (Head of a Woman)*.

August 1951

Oil-based mixed media on canvas,

$25\frac{9}{16} \times 21\frac{1}{4}$ " (64.9 x 54 cm.)



Karel Appel
48. *Crocodile*. 1956
Oil on canvas, 57 $\frac{1}{4}$ x 44 $\frac{3}{4}$ "
(145.5 x 113.7 cm.)



Pierre Alechinsky
49. *Dressing Gown*. 1972
Acrylic on canvas, 39 $\frac{3}{8}$ x 60 $\frac{1}{2}$ "
(100 x 153.6 cm.)



Arshile Gorky
50. *Painting*. 1944
Oil on canvas, $65\frac{3}{4} \times 70\frac{3}{16}$ "
(167 x 178.2 cm.)



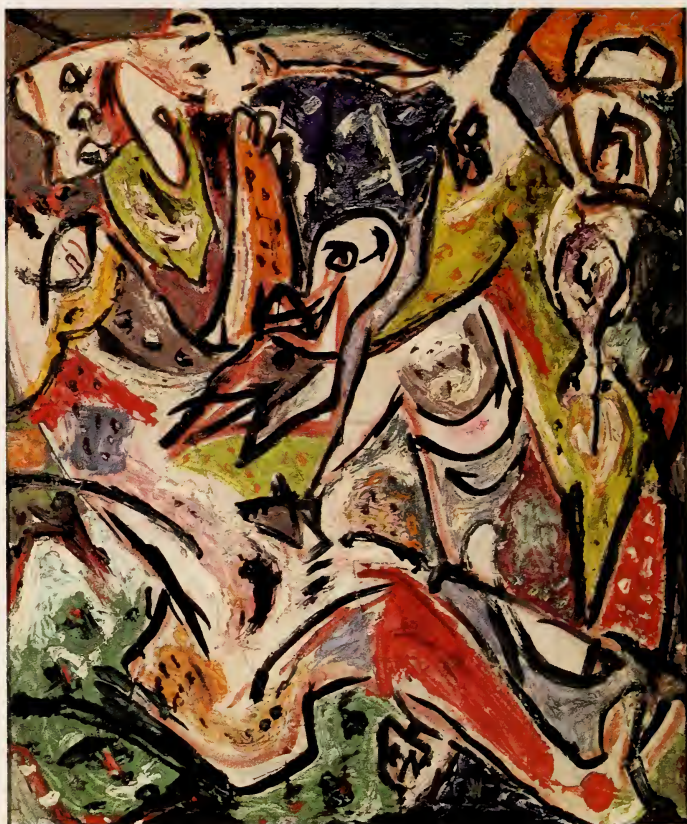
Willem de Kooning
51. *Untitled*. 1958
Oil on paper, sight $22\frac{7}{8} \times 28\frac{7}{8}$ "
(58 x 73.4 cm.)



Jackson Pollock
52. *Direction*. 1945
Oil on canvas, $31\frac{3}{4} \times 21\frac{1}{16}$ "
(80.6 x 55.7 cm.)



Jackson Pollock
53. *Two*. 1945
Oil on canvas, $76\frac{5}{16} \times 43\frac{1}{4}$ "
(193.7 x 109.8 cm.)



Jackson Pollock
54. *Bird Effort*. 1946
Oil on canvas, $23\frac{1}{16} \times 19\frac{7}{8}$ "
(60.5 x 50.5 cm.)



Jackson Pollock
55. *Eyes in the Heat*. 1946
Oil on canvas, 54 x 43" (137.2 x 109.2 cm.)



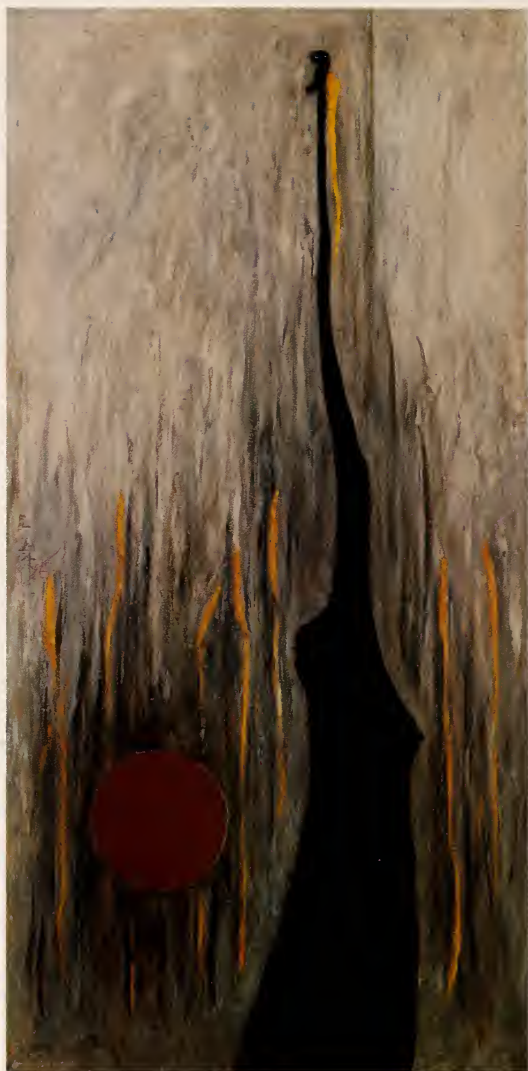
William Baziotis
56. *The Room*. ca. 1945
Gouache on board, $17\frac{7}{8} \times 23\frac{13}{16}$ "
(45.4 x 60.5 cm.)



Robert Motherwell

57. "*Surprise and Inspiration*," ca. 1943

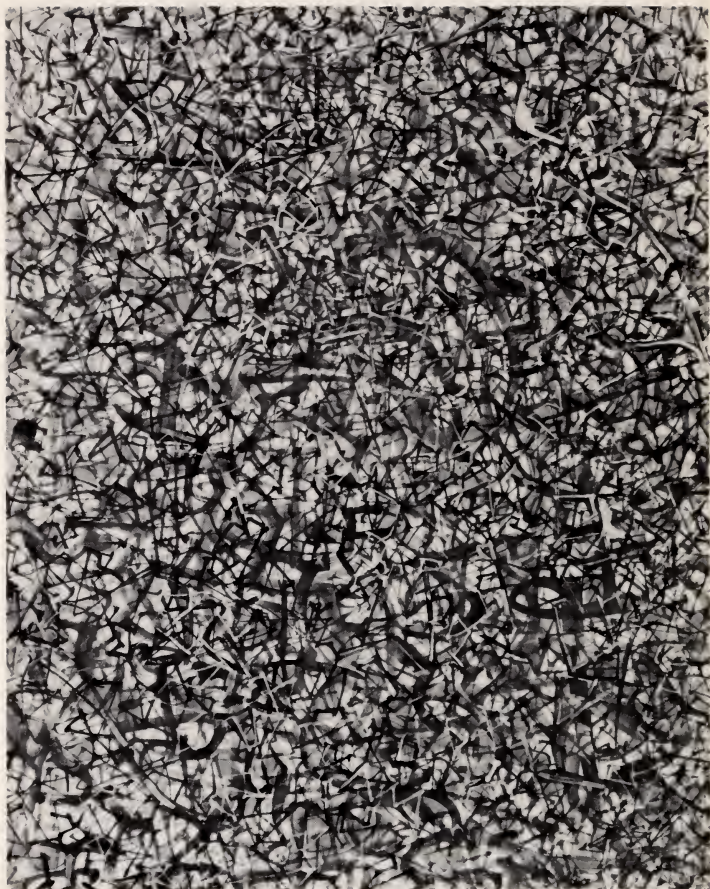
Gouache and oil with paper collage on cardboard,
40 $\frac{7}{8}$ x 25 $\frac{1}{16}$ " (103.8 x 65.9 cm.)



Clyfford Still
58. *Jamais*. 1944
Oil on canvas, $65\frac{3}{8} \times 32\frac{1}{4}$ "
(165.9 x 81.8 cm.)



Mark Rothko
59. *Sacrifice*. 1943
Gouache on paper, 39 $\frac{3}{4}$ x 26"
(100.9 x 66 cm.)



Mark Tobey

60. *Advance of History*, 1964

Tempera on paper mounted on board,
25½ x 19⅞" (64.8 x 49.4 cm.)

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8,000 copies of this catalogue,
designed by Malcolm Grear Designers,
have been typeset by Dumar Typesetting
and printed by Eastern Press,
in November 1982 for the Trustees of
The Solomon R. Guggenheim Foundation
on the occasion of the exhibition
60 Works: The Peggy Guggenheim Collection.

The Solomon R. Guggenheim Foundation
gratefully acknowledges the generous
support of **Alitalia**.



THE SOLOMON R. GUGGENHEIM FOUNDATION, NEW YORK